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You are coming into us who cannot withstand you

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st307.1.72



sumtone

:

michael edwards

you are coming into us
who cannot withstand you

for flute, clarinet, bassoon, percussion,
piano, violin, viola, cello

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sumtone
Neckarhalde 38
D-72070 Tübingen
Germany
info@sumtone.com
www.sumtone.com

programme note

The title of this piece is taken from the poem "Final Notions" by Adrienne Rich (1929-):

It will not be simple, it will not take long
It will take little time, it will take all your thought
It will take all your heart, it will take all your breath
It will be short, it will not be simple

It will touch through your ribs, it will take all your heart
It will not take long, it will occupy all your thought
As a city is occupied, as a bed is occupied
It will take your flesh, it will not be simple

You are coming into us who cannot withstand you
You are coming into us who never wanted to withstand you
You are taking parts of us into places never planned
You are going far away with pieces of our lives

It will be short, it will take all your breath
It will not be simple, it will become your will

The mood of the piece picks up on the simplicity and directness of language, the repetitions, and the almost breathless speed (in my reading at least) of the poetic meter.

Deceptively simple on the page, "you are coming into us who cannot withstand you" gains its impetus from the combination of small, simple rhythmic units into larger, sometimes repeating sequences by means of an algorithmic technique I call rhythm chains. These sequences are usually placed in polymetric opposition to similarly constructed contrapuntally combined sequences. The tempi are quick, the energy level is high, and the perception of multiple pattern streams moving at different rates is the main feature of the music.

Notes

Percussion: 4-octave marimba (C3 to C7), snare drum, 2 crotales (A5 and B5), glockenspiel (always l.v.)

Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary

Accidentals do not repeat at octaves in either chords or melodic lines

Duration: 10:15 (with indicated tempi)

If necessary, tempi may be reduced by up to 10%

Quarter-tone accidentals imply more of an expressive deviation from the closest semitone than an exact equally-tempered quarter-tone pitch in its own right. This means, for instance, that the wind can, where desired, use embouchure pitch inflections rather than exact fingerings (which are also acceptable, but perhaps very difficult to achieve at speed).

✂ wind: slap tongue (flute: pizz); a short pitched note should accompany this sound
piano: unpitched percussive effect (follow individual directions)
percussion: on G4 (second line treble) snare, ord.; other pitches: crotale notes

⌋ wind: slap plus key click, with pitched note to follow where appropriate (e.g. if long note)
strings: battuto; when fast battuto notes are required, more of a spiccato is also acceptable

↘ snare: draw the wooden stick handle (or something suitable) with considerable pressure over the head of the drum to cause an uneven rubbing tone and occasional squeeks
strings: scratch tone (heavy pressure)

↑ flute: whistle tone

The following symbols placed above notes apply only to the note(s) they're over, unless there's an arrow and closing bracket, e.g. $S \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix} \rightarrow \leftarrow$

∅ wind: aeolian tone

● wind: half aeolian tone i.e. more pitched tone than with full aeolian

$S \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix}$ wind: sing/growl into the instrument whilst playing; exact sung pitch unimportant; a rough, multiphonic-like tone is the result. The flute may also use ad lib. multiphonics where 'sing' is called for.

$M \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix} \rightarrow$ wind: ad lib. multiphonic with the indicated pitch as fundamental; created ad lib. by fingering, embouchure, or both

$\begin{smallmatrix} \text{cluster} \\ M \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix} \end{smallmatrix}$ flute: cluster multiphonic: overblow very forcefully

$\begin{smallmatrix} \text{conson} \\ M \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix} \end{smallmatrix} \quad \begin{smallmatrix} \text{disson} \\ M \begin{smallmatrix} \text{---} \\ \text{---} \\ \text{---} \end{smallmatrix} \end{smallmatrix}$ bassoon multiphonics: choose a harmonic fingering for a higher note then lip down to create the multiphonic, choosing a more or less consonant/dissonant result, as indicated

↑↓ strings: move the bow vertically up and down the string instead of drawing across in the normal fashion; vary the speed ad lib according to dynamic and context

you are coming into us who cannot withstand you

michael edwards 2011

[illegible]

[illegible]

[illegible]

fl 49 50 51 52 53 54 55 56

bass cl

bsn

perc

pno

vln

vla

vc

pp

(arco norm.)

pp

56 57 58 59 60 61 62 63 64

fl

bass cl

bsn

perc

bowed cymbals (sempre l.v.)
with viola
pp

pno

vln

vla

vc

spe
with percussion

(arco norm.)

(arco norm.)

[illegible]

73 74 75 76 77 78 79 80 81 82

fl

bass cl

bsn

perc

pno

vln

vla

vc

sempre senza vib.

mp

p

mp

p

[illegible][illegible]

101 102 103 104 105 106 107 108 109 110 111 112 113

fl

bass cl

bsn

perc

pno

vln

vla

vc

D

113 114 115 116 117 118 119 120 121 122 123

fl

bass cl

bsn

perc

pno

vln

vla

vc

Meno Mosso (♩ = 140)

marimba

(stacc.)

(pizz.)

(senza ped.)
tre corde

123 124 125 126 127 128 129 130 131 132

fl

bass cl

bsn

perc

pno

8va

vln

vla

vc

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

132 133 134 135 136 137 138 139 140

fl

bass cl

bsn

perc

pno

glockenspiel

marimba

vln

vla

vc

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

E

arco

molto vib.

pizz.

(catch resonance)

140 141 142 143 144 145 146 147 148

fl *pp* *p* *pp* *p* *pp*

bass cl

bsn

perc

pno *pp* *p* *pp* (sim.) *p* *pp* *p* *pp* *p*

vln senza vib. *pp* *p* *pp* molto vib. *p* senza vib.

vla

vc *pp* *p* *pp* *p* arco pizz.

148 149 150 151 152 153 154 155 156 157

fl *p*

bass cl

bsn

perc cymbals, medium hard
marimba sticks
(sempre l.v.)
with flute (snare) *pp*

pno *pp* *p* *pp*

vln *pp* *p* *pp* *p* molto vib. *pp* *p*

vla

vc arco spe *pp* ord. pizz. *p* spe arco *p* ord. pizz.

G

Piu Mosso (♩ = 152)

157 158 159 160 161 162 163 164 165 166

fl *pp* *p* *mp*

bass cl

bsn

perc vary strike positions ad lib.

pno *p* *mp* *mf*

vln *mp* *mf* *mp*

vla

vc arco spe ord. pizz. arco spe *mp* *mf*

166 167 168 169 170 171 172 173 174 175 176

fl *mf* *p*

bass cl

bsn

perc

pno *mp* *mf* *mp* *p* *mp* *p* *mf* *mp*

vln *p* *mf* *mp* *p* *mp*

vla

vc *mp* *p* *mf* *mp*

176 177 178 179 180 181 182 183 184

fl *mf* *mp* *mf* *mp* *p*

bass cl

bsn

perc *p*

pno *mf* *mp* *p* *mp*

vln *p* *ord. with piano* *sul pont. senza vib.* *ord.* *sul pont. sim.*

vla

vc *p* *mp* *p* *mp* *p*

with violin

sul pont. senza vib.

ord. with piano

sul pont. senza vib.

ord.

sul pont. sim.

184 185 186 187 188 189 190 191 192 193

fl *mp* *p*

bass cl *mp* with violin

bsn

perc

pno *p* *mp* *mf* *mp*

vln *ord.* *sul pont.* *ord.* *sul pont.* *pizz. ord. b.* *arco sul pont.* *with clarinet*

vla

vc *mp* *p* *mp* *p* *mp* *mf* *mp* (spe)

8vb

193 194 195 196 197 198 199 200 201

fl *mp* *p* *mp* *S*

bass cl *p*

bsn

perc *mp*

pno *8vb*

vln *p* *mp p* *mp* *p*

vla

vc *mf* *mp* *p* *mp* *p* *mp* *p* *mp*

H

Piu Mosso (♩ = 163)

201 202 203 204 205 206 207 208

fl *p* *f* *ord.*

bass cl *mp* *p* *f*

bsn *f* *conson* *M* *conson* *M*

perc *mp* *f* *marimba* *crotale, l.v.*

pno *f* *8vb* *Rev.*

vln *mp* *ord. senza vib.* *f* *IV* *ord. senza vib.* *(flag. gliss.)*

vla *f* *senza sord. ord. senza vib.*

vc *p* *f* *ord. senza vib.*

208 209 210 211 212 213 214

fl

bass cl

bsn

perc

pno

(release pedal gradually)

Sub

vln

vla

vc

ord.

ff *f*

ff *f* *ff*

ff *f*

ff *f* *ff*

214 215 216 217 218 219 220

fl

bass cl

bsn

perc

pno

vln

vla

vc

ord.

ff *f*

ff *f* *ff*

ff *f* *ff*

ff *f* *ff*

[illegible][illegible]

234 235 236 237 238 239 240 241 242 243 244

fl *ppp*

bass cl

bsn *p* *pp* *p* *p*

perc

pno *pp* *p* *pp* *p* *pp* *p* *pp*

vln *pp* arco *p* pizz. *pp*

vla

vc col legno *p* *pp* pizz. *p* *pp* col legno *p* pizz. *p* col legno

244 245 246 247 248 249 250 251 252 253 254

fl *ppp*

bass cl

bsn

perc

pno *p* *pp* *p* *pp* *p* *pp*

vln *p* arco *pp* pizz. *pp*

vla *pp*

vc pizz. *p* col legno *p* pizz. *p* col legno *p* pizz.

[illegible][illegible]

K

Piu Mosso (♩ = 163)

with bassoon



to bar 310: slap tongue and key click ad lib

274 275 276 277 278 279 280 281 282

fl

B♭ cl

bsn

perc

pno

8vb

vln

vla

col legno

pizz.

vc

to bar 310: slap tongue and key click ad lib

f ord.

mf with flute ord.

mf cymbals, staccato (damped) with pizz. strings

mf 8vb

pedal ad lib.

with cello, viola arco, stacc, sul pont., senza vib.

mf with cello, violin arco, stacc, sul pont., senza vib.

mf with violin, viola arco, stacc, sul pont., senza vib.

mf pizz. arco

288 289 290 291 292 293 294

fl

B♭ cl

bsn

perc

pno

8va

8vb

vln

pizz. arco

vla

vc

294 295 296 297 298 299 300 301

fl

B♭ cl

bsn

perc

pno

8va

8vb

vln

pizz. arco

vla

vc

The musical score consists of two systems. The first system covers measures 301 through 310. It includes staves for Flute (fl), B♭ Clarinet (B♭ cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). Measures 301-309 are in 3/4 time, while measure 310 changes to 3/8 time. The second system covers measures 310 through 315, all in 3/8 time. Above measure 310, there is a performance instruction: "to 320: start reducing aggressiveness of singing etc.". The score features various musical notations including triplets, slurs, accents, and dynamic markings such as *pizz.*, *arco*, *f*, *mp*, and *p*. Specific performance instructions like "arco molto vib.", "pizz. senza vib.", "col legno", and "with cello/violin" are also present. A double bar line separates the two systems at measure 310.

327 328 329 330 331 332 333

fl

B♭ cl

bsn

perc

pno

8va

vln

vla

vc

L 333 334 335 336 337 338 339 340

fl

B♭ cl

bsn

perc

marimba

glockenspiel

marimba

pno

8va

vln

stacc. senza vib.

pizz. arco

vla

vc

340 341 342 **M** 343 344 345 346 347

fl

B♭ cl

bsn

perc

pno

stacc.

f

senza ped.

pizz.

vln

vla

vc

f

347 348 349 350 351 352 353

fl

B♭ cl

bsn

perc

pno

8vb

vln

vla

vc

353 354 355 356 357 358 359 360

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

with clarinet ord.

with flute

glockenspiel

start blurring with pedal

8va

8vb

(catch resonance)

arco

360 361 362 363 364 365

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

marimba

8va

8vb

senza ped.

365 366 367 368 369 370

fl

B♭ cl

bsn

perc

pno

8va

8va

8vb

vln

vla

vc

370 371 372 373 374 375

fl

B♭ cl

bsn

perc

pno

8va

8va

8vb

8vb

vln

vla

vc

375 376 377 378 379 380

fl *cresc.*

B♭ cl *cresc.*

bsn *cresc.*

perc *cresc.*

pno *cresc.*
start blurring with pedal

8va-----
8vb-----

vln *cresc.*

vla *cresc.*

vc *cresc.*

380 381 382 383 384 385

fl *ff*

B♭ cl *ff*

bsn *ff*

perc *ff*

8va-----
8vb-----

pno *ff*

vln *ff*

vla *ff*

vc *ff*

ff sempre

Meno Mosso (♩ = 152)

385 386 387 388 389 390 391 392 393

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

393 394 395 396 397 398 399 400 401 402

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

(harmonic if flute has low B)
ord.

ff sempre

mf *mp* *f* *mf* *f* *mf* *f* *mf* *f*

8va *8vb*

arco molto vib. *pizz.* *arco molto vib.* *pizz.* *arco molto vib.* *pizz.* *arco molto vib.*

ff dim.

ff *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *f*

8va *8vb*

pizz. *ff* *f* *mf* *f* *mf* *f* *mf* *f*

418 leggero
piccolo

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431 432 433 434 435 436 437 438

picc

bass cl

bsn

perc

pno

vln

vla

vc

8va

8vb

arco (sul pont.)

pizz.

438 439 440 441 442 443 444 445

picc

bass cl

bsn

perc

pno

vln

vla

vc

8va

8vb

arco

pizz.

445 446 447 448 449 450 451 452

picc

bass cl

bsn

perc

pno

vln

vla

vc

8va

8vb

mp

p

mf

pp

III

II

P

Piu Mosso (♩ = 152)

S

452 453 454 455 456 457 458 459

picc

bass cl

bsn

perc

pno

vln

vla

vc

8va

8vb

pedal ad lib.

pizz.

arco (spe)

tre corde

col legno

ff

f

mf

mp

p

pp

with bassoon

with clarinet

[illegible]

464 466 467 468 (ord.) 469

picc

bass cl

bsn

perc

pno

vln

vla

vc

8va

8vb

marimba
cymbal (l.v.)

pizz.

Q

469 470 S →

471 472 473 ord. 474 475

mf mp

8va

8vb

mf mp

mf

475 476 477 S → 478 479 480 481

mf mp mf mp

mf mp

mf mp

mf

[illegible]

493 494 495 496 497 498 499

Piu Mosso (♩ = 163)

with percussion
wild raucous tone:
add growl and/or multiphonic ad lib

snare
with clarinet (and bassoon)

l.v.
8va -
#2
ff
l.v.
ff
pizz.
(pizz)
arco (hair)
ff
f

pedal down to T

[illegible]

506 507 508 509 510 511 512 513 514 515

picc (sing etc.)

bass cl *conson* *M*

bsn *f* *ff* *f* *ff* *f* *ff* *ff*

perc *hard sticks* *marimba* *ff*

pno

vln *f* *ff* *ff*

vla *ff* *ff* *ff*

vc *f* *ff* *f* *ff* *f* *ff* *ff*

515 516 517 518 519 520 521 522 523

picc *cluster* *M* *cluster* *M* *cluster* *M* *ord.* *f* *f*

bass cl *f* *ff* *conson* *M* *conson* *M*

bsn *f* *ff* *f* *ff* *f* *ff* *f* *ff*

perc *snare with clarinet* *mf*

pno

vln *f* *ff*

vla *f*

vc *ff*

This musical score segment covers measures 523 through 530. The instrumentation includes Piccolo (picc), Bass Clarinet (bass cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Voice (vc). The key signature has one flat (B-flat major or D minor) and the time signature changes from 3/4 to 2/4 at measure 524.

- Picc:** Features melodic lines with triplets and dynamic markings ranging from *f* to *ff*. A staccato marking (*S*) appears above measure 526.
- Bass Cl:** Provides harmonic support with triplet patterns and dynamics like *f* and *ff*.
- Bsn:** Plays melodic fragments with triplets and dynamics such as *ff* and *f*.
- Perc:** Includes rhythmic patterns in measures 524 and 530.
- Pno:** Remains silent throughout this section.
- Vln:** Enters in measure 523 with a forte (*f*) melody, reaching *ff* by measure 525.
- Vla:** Enters in measure 523, playing sustained chords and glissandos starting in measure 527.
- Vc:** Provides a bass line with triplets and pizzicato (*pizz.*) markings beginning in measure 527.

[illegible]

[illegible][illegible]

556 557 558 559 560 561 562 563 564

picc

bass cl

bsn

perc

pno

vln

vla

vc

marimba

8va

8va

con sord.

con sord.

sim.: pedal ad lib. (filling rests with resonances)

col legno tratto leggero

564 565 566 567 568 569 570

picc

bass cl

bsn

perc

pno

vln

vla

vc

570 571 572 573 574 575 576

picc

bass cl

bsn

perc

pno

vln

vla

vc

V

Piu Mosso (♩ = 152)
with bassoon

576 577 578 579 580 581 582

picc

bass cl

bsn

perc

pno

vln

vla

vc

pedal ad lib. (but more staccato)

582 583 584 585 586 587 588

picc

B♭ cl

bsn

perc

8va

pno

vln

vla

vc

588 589 590 591 592 593 594 595

picc

B♭ cl

bsn

perc

8va

pno

vln

vla

vc

ord.

ord

pizz.

595 596 597 598 599 600 601

picc *mf* *p* *mf* *p* *mf* *mp* *mf*

B♭ cl *p* *mf* *mp* *mf* *p* *mf* *mp* *mf*

bsn *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf*

perc glockenspiel *mf* *mp* *mf* marimba *mp* *mf* *mp* *mf*

pno *mf* *mp* *mf* *mp* *mf* *mp*

8vb

vln senza sord. *pp* cresc.

vla senza sord. *pp* cresc.

vc *pp* cresc.

601 602 603 604 605 606 607

picc *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B♭ cl *p* *mf* *f* *mf* *mp* *f* *mp* *mf*

bsn *mp* *mf* *mp* *mf* *f* *mf* *mp* *mf*

perc glockenspiel *mp* *mf* *mp* *mf* marimba *f* *mf* *mp* *mf*

pno *mp* *f* *mf* *mp* *f* *mp*

8vb

vln (up/down) *f* cresc. (up/down) scratch tone

vla *f* cresc. (up/down) scratch tone

vc *f* cresc.

W

Piu Mosso (♩ = 163)

607 608 609 610 611 612

picc

B♭ cl

bsn

perc

glockenspiel

marimba

(always cymbals when percussion clef) sempre l.v.

8va

pno

8vb

vln

(up/down)

scratch tone

senza sord.

vla

(up/down)

scratch tone

senza sord.

vc

(up/down)

scratch tone

col legno

612 613 614 615 616 617

picc

B♭ cl

bsn

perc

(ord.)

8va

pno

8vb

vln

vla

vc

ing

fff

ff

fff

ff

fff

ff

fff

Piu Mosso (♩ = 175)

Measures 617-624. The score includes parts for Piccolo, B♭ Clarinet, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. It features complex rhythmic patterns, dynamic markings (fff, ff), and performance instructions like "strike metal frame with small metal object (l.v.)" and "pedal ad lib.".

[illegible]